/71 cont./

201 412 [536] No activity with a tool of metal, stone, tooth, or wood was discussed without the appearance also of the appropriate sounds to portray it. It is true that a good part of this was to communicate with me, who knew only the rudiments of their language; they were more sparing with these /72/ sounds and gestures in their own conversation, but they nevertheless had at their disposal in ample measure the auxiliary language of expressive movement and used it in their communications with other tribes, as I saw later, in exactly the same way as with me. Thus the disadvantage that each tribe speaks a different language is of little concern; understanding was possible without difficulty even for a Karaiben, for the gestures, stereotyped, to be sure, nevertheless contain full clarity and still are not reduced to conventional abbreviations.

123 153 201 They also manifested an attentive interest in the interjections and gestures peculiar to me, which, of course, involuntarily took on a livelier expression than at home. If I accompanied any feeling with a sound that was strange to them, it was imitated. If I whistled softly to myself, I could soon hear one of them whistling happily along with me. Particularly if I laughed loudly and struck my leg, there was general acknowledgement; they would immediately slap their naked thighs, and Homeric laughter filled the village plaza.

126 My linguistic notes of the day, which I would bring out, were gone over once more in our tobacco club and were enriched by small contributions. The constellations, the names of animals, the inexhaustible material for parts of the body, and whatever the moment offered were noted down, read aloud, and confirmed with approval.

123 I, too, however, offered mimic performances, for which my interesting oxhide offered the first occasion; I demonstrated our domestic animals to them and achieved a greater measure of success among my small, but grateful public than could ever have fallen to the lot of even the author of "Tierleben" /Animal Life/ or much-admired performing artists. Above all they became acquainted with cattle, sheep, and dogs, whose size and characteristics I described graphically to them as best I could,

/190 cont./

*171 304 characteristically, wore on his arm the two tattoo lines of the Mehinakú women, painted on, to be sure, and not tattooed. I believe, but cannot maintain and prove, that there is a connection here with the system ofmatriarchy. According to the Indian [619] conception, the sons belongto the tribe of the mother, and in every case they visit the tribal village of the mother under peaceful circumstances. It is certain that the Mehinakú women, and the Mehinakú pots bore their home stamp.

II. Sexualia.

*171 291 The devices among men and women are not coverings. Protection of the mucous membrane and benefits with the onset of puberty. Origin among the women, however, as bandage and cushion, among the men as gymnastic treatment for phimosis.

*171 291 83 Our natives do not have any secret body parts. They joke about them in word and picture with such complete ingenuousness that it would be foolish to call them indecent. They envy us for our clothing as though for a valuable ornament; they put it on and wear it in our company with such utter disregard of our simplest rules and such complete misunderstanding of all the devices designed for them that their paradisiacal naïveté is [881] most convincingly proved. Some of them celebrate /191/ the onset of puberty for both sexes with noisy folk festivals, in which general attention and boisterousness is demonstratively [602] concerned with the "private parts." If a man wishes to tell a [201] stranger that he is the father of another or a woman wishes to introduce herself as the mother of a child, they gravely acknowledge themselves as worthy begetters in that, with the most spontaneous and natural explanation in the world, they grasp the organs from which life issues.

128 Hence it is not possible to understand these people properly unless we leave aside our ideas of "clothing," unless we take them as they are and as they prove themselves in their own way. Keeping in mind as our point of departure the fact that they have

W /242 cont./
323 not have to build up the walls with thin clay cylinders put on top of one another as is ordinarily described. She smoothed the walls with a piece of gourd, not a stone. She modeled the ornamental edge-projections, which represented the body parts of an animal, and then put them on; she scratched in the eyes and nose with a little bamboo rod. An old broken-out bottom or a beijú pan is popularly taken as a model for the bottom of the pot.

B
* 191 The clay is whitish-gray to grayish-yellow. Only the Waurá
323 pots have a pretty, light red clay. The new pot is properly
824 dried in the sun and then turned upside down on a very sooty fire; for that they use the green bark of a campo tree which the Bakaïrí call kutére, or of the guanandí (Calophyllum) saturated with sticky resin. Thus the pot, like the gourd, is blackened on the inside.

600 /243/

Chapter X.

I. Drawing.

Origin from the drawing gesture. Descriptive drawing older than artistic drawing. Sand drawings. Pencil drawings. Explanation of the plates. Profile position. Proportions. Number of fingers. Bark drawings.

B
* 191 The simplest drawing that we can observe is probably the one
● 201 directly connected with an explanatory gesture. Just as the na-
532 tive, to demonstrate the sense of hearing, cleverly reproduces the characteristic voice sounds of an animal and is always tempted to do this in connection with any lively narrative, so also, with respect to the sense of sight, he imitates the animal in pose, walk, movements and, for better understanding, draws any peculiar body parts, such as ears, snout, or horns, in the air, or he outlines his own corresponding body parts with his hand. The drawing gesture is exactly parallel to the imitation of animal voices. As soon as this procedure is no longer adequate, however,

B /243 cont./
*171 one draws on the ground or in the sand. In taking down the
●201 vocabulary, I was extraordinarily often able to convince myself
532 that the inner perception was converted into an explanatory
[124] sand-drawing involuntarily and without being demanded by me. To be sure, it happened most often if the shape of the animal was particularly suitable for this, as in the case of snakes, an alligator head, and fish, where, in addition, a voice could not be imitated. Furthermore, it is to be freely admitted that the impulse for the realm of hearing was disproportionately stronger among these hunters, and also that in intercourse among themselves they undoubtedly confined themselves to the drawing gesture for the sense of sight. Indeed, they could actually limit themselves to this. Toward me there was the additional thought: "since the man does not understand our language, how can we in this case be adequately clear?" and they drew in the sand.

It is enough if one is justified in concluding from the behavior of the Indians that the drawing gesture, on the level where it still forms a not unessential supplement to the language, easily develops into actual drawing. /244/ We see, and this is the important thing, that here among primitive peoples drawing is used like gesture, to convey a message and not to reproduce graceful forms, and, on the basis of the personal impression that I gained from the directness of explanatory drawing, I believe
B that it is older than the ornamental-artistic kind. One may per-
[531] haps object that the Schingú /Xingu/ Indians are already artists who cover all their implements with drawings and ornamentation and that is why drawing as a means of expression is particularly
BO natural to them. To this I can only reply that the Bororó, whom
191 I should like to mention often in this connection in an anticipatory
532 way, made magnificent feather ornaments, to be sure, but knew practically nothing about the graphic arts, and that they were the very ones who had a greater skill and greater fancy for drawBO ing in the sand for explanation than did the Schingú people. They
[224] were restless fellows, however, who lived from the hunt; they had never found the leisure to practice painting and plastic art like those who, to be sure, still practiced hunting and fishing, but had already advanced to sedentary farming.